California GARDEN

FORTY-FIFTH YEAR | SPRING, 1954 | VOLUME 45, NO. 1

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Balboa Park
San Diego 1, California

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California Garden Has a Business Manager!

Brunette Janet Richards, young and vivacious mother of three, has taken over the problem of "where will our next ads come from?" or, "How will we make this thing pay?"

If you are ad-conscious, you cannot miss the 17 new advertisers in this issue, all of whom were inspired by Janet's smooth husky voice and persuasive business manner to add California Garden to their advertising budgets.

Wife of the futuristic architect Sim Bruce Richards, Janet was before her marriage head physiotherapist at the Crippled Children's Hospital. In addition to Peter, 8, Sim, 6, and Aileen, 2, Janet finds time to tend her attractive home atop a Point Loma hill, care for a native garden, and import hammocks for a thriving business (her ad is on page 12). —M. H.

Wanted: Back numbers of California Garden from 1909 through 1916 and Spring, 1952. Please send to Miss Alice M. Greer for files.

CALENDAR of EVENTS

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APRIL

TUESDAY, APRIL 20 . . . 8 p.m.
Frank Gardner, Escondido, "California Natives and Other Drought Tolerant Plants."

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MAY

TUESDAY, MAY 18 . . . . 8 p.m.
Dr. V. T. Stoutemyer, U.C.L.A., "New or Little-Known Plants in California."

CALIFORNIA GARDEN

Published Quarterly by the
SAN DIEGO FLORAL ASSOCIATION

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City of San Diego

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California Garden

FORTY-FIFTH YEAR | SPRING, 1954 | VOL. 45, NO. 1

How many of us have bothered with the pH of our soil? Mr. Quintana, our new Science Editor, has a rare offer to make to those of you who are intersted.

pH

Frank Quintana

With every passing year science seems to poke her inquisitive nose a little further past the garden gate. And, there she patiently experiments and observes and records. The result is a nearly overwhelming collection of data, and an assortment of bottles on the nurseryman's shelves that would stagger any true apothecary.

Now and again, these researches have far reaching commercial consequences, and products like soil conditioners and bug killers are announced with such great fanfare that every gardener is made aware of them. At other times, the results of the studies are more academic in character, and the knowledge filters out more slowly to the gardening enthusiast. In general, the matter of pH fits this latter category. The studies involving pH levels of garden soils and the apparent specific pH requirements of ornamental plants are important enough to warrant the attention of the Department of Fuller Explanation.

If you have referred to a textbook you have probably found that pH is defined as "the reciprocal of the log of the concentration of the hydrogen ion." This may have discouraged you from going any further into the subject, but it is really quite simple. pH is merely a system of numbers designed to tell you exactly how acid or exactly how alkaline a substance is. In a sense, it is similar to the idea of temperature which tells you exactly how warm or exactly how cold a thing is. It is hardly necessary to know the laws of physics governing the function of a thermometer to make use of the information obtained from it. All you have to know is how the numbers are related to heat and to cold.

The same thing may be said for pH. The most reliable readings are obtained on a specially designed meter, although there are other systems of measurement based on color changes.

The pH scale is a short one, the numbers running from a theoretical zero to 14.0. The mid point of the scale has a value of 7.0, and this number is the point of perfect neutrality. Any number below 7.0 is on the acid side, and anything above 7.0 is alkaline.

As far as the gardener is concerned, he is best off when the pH of his soil is below 7.0. It should be emphasized promptly that any soil analysis made without reference to pH is practically meaningless. As the pH goes up towards 7.0 and passes it, soil nutrients become progressively less available to the plant. Even though analysis might show that iron, aluminum, potassium, manganese and nitrate nitrogen are plentifully present, a high pH would cause these elements to be locked up and unavailable for the plant's metabolism. Of all the elements, calcium is perhaps the only one unaffected by high pH: it breaks the rule by becoming more available with increasing pH. This exception is readily explained, however, since calcium is of an alkaline nature. High (or, for that matter, extremely low) pH can therefore render worthless a soil rich in mineral elements and plant nutrients.

As far as the plants themselves are concerned, *most* of them do best at pH 6.0 to 6.5. Two popular exceptions to this generalization are carnations and sweet peas: carnations prefer 6.5 to 7.0, and sweet peas do well at 7.0 to 7.5. Shade plants generally require soils of lower pH. Azaleas require a pH in the range of 5.0 to 5.5, camellias do best at pH of 5.5, begonias thrive at pH 6.5. For a fairly complete list of plants and their pH requirements, you might refer to a text entitled "Soils and Fertilizers for Greenhouse and Garden" by Laurie and Kiplinger. This excellent book is well worth its modest price.

Considering the importance of maintaining garden soils on a slightly acid level, San Diego gardeners have a real problem. Not only do they have to contend with a generally alkaline soil, but the water used to irrigate is also alkaline, sometimes running as high as pH 8.5. The combination of

these factors leads to a condition of malnutrition and a weakened resistance to plant diseases. It is incumbent upon the gardener to resort to various devices to maintain his soil at a proper pH level. The bulk materials frequently recommended for preparing or maintaing acid soils are really not too handy for the job. Leaf mold, which gets more expensive every year, usually exhibits a pH of about 6.5, and in an alkaline situation would barely bring the soil to neutrality. In potting mixtures, one is usually more liberal with leafmold, and some real benefit is obtained from its use. Composts are generally almost neutral, and as such are of no use in reducing the soil pH. Manures leave a residue of alkaline decomposition products, and are to be avoided in connection with acid loving plants. Wood shavings and shredded barks should be of value because of their tannin content, tannic acid being frequently recommended for reduction of pH. Peatmoss is certainly to be recommended, for its acid value is lower than that of leafmold.

There are a number of chemical aids for those gardeners who are not suffocated by the miasmic creed of the organic gardening school. Applications of sulfur at the rate of one to two pounds per 100 square feet will correct an alkaline condition. This material is slow acting, but the action is of a lasting character. Sulfur is not soluble in water, and for best effect it should be worked into the soil. A solubulized soil sulfur is available however under the trademark NEO-VITA, a product of the Remark Chemical Company. This material is easier to apply, and will, if used in accordance with directions, correct soil acidity.

Ferrous sulfate and aluminum sulfate are two quick acting soil acidifiers. Like most soluble salts, they should be used with prudence and caution. A program of several light applications at intervals is a better procedure than a single strong dose. Ferrous sulfate is usually used at the rate of one ounce dissolved in two gallons of water. Regular applications of such a solution are indeed beneficial for acid loving plants. Aluminum sulfate is a little trickier to use. There is a danger of burning, and detrimental side reactions may take place in the soil, unless the gardener is very well acquainted with the nutrient levels of his particular location. About five pounds of aluminum sulfate per hundred square feet will usually lower the pH one unit, as from 7.0 to 6.0, or 7.5 to 6.5. Again, bear in mind that a series of treatments is a wiser approach than a heavy dosing. Dilute solutions of tannic acid may also be used, and there is always the recourse to the various trademarked preparations like Acidate. Be sure to follow directions!

Feeding programs based upon the use of castor bean and cotton seed meal will help maintain soil acidity, and fertilizing with ammonium sulfate also has a residual acidifying effect.

Head shaking and pooh-poohing by oldtimers notwithstanding, science in the garden is no invasion of privacy, and the results of these careful studies are of the greatest benefit to all plant enthusiasts. After all, science just wants the facts, m'am.

Note: California Garden *is completing arrangements for the running of pH tests of garden soils. Those of you who are interested in having such a test made are urged to send a sample of your soil together with one dollar to cover costs to the Science Editor, c/o the magazine. A third of a cupful of soil, preferably wrapped in wax paper or aluminum foil, will be ample for the test. Be sure to enclose a return address.*

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In the name of all who have enjoyed Marston's flower exhibits for so long, California Garden *pays tribute to the public spirit of a great institution.*

Tossing Bouquets

Ann Burnett

Through the years flowers have been used to cheer the sick, cover the wound of death and express gratitude, romance and love. Tossing bouquets is an old custom. Today, the San Diego Floral Association tosses bouquets to Marston's Department Store which has for so many years given the public its beautiful flower arrangements. That Marston's is a pioneer in this unique scheme of buying and displaying flowers solely for the customers' pleasure is not to be denied. Today, Macy's of New York City and San Francisco, and J. W. Robinson's in Los Angeles are following this idea.

To the average gardener a major display of ten or twelve bouquets might not be too stupendous an undertaking. But consider the difficulties involved in decorating a cavernous space requiring the appalling number of fifty or more arrangements, add to that the problem of excessive heat. One must also consider what flowers and what containers would be most easily obtainable as well as popular. There is still an added problem—how to please one-quarter of a million people. For this answer we went to Mr. Gordon Pettit of Marston's.

History and romance are closely woven into the displays. About fifteen years ago Mr. Thomas Hamilton, Vice-President of Marston's, brought in a large bouquet of eastern lilacs. The display was so well received that he next placed tulips, then other flowers on the first floor. More and more baskets were added as the years rolled by, until 1953 saw over ten thousand blossoms exhibited at one time throughout the store.

History takes us back to days when early settlers came by sailing ship around the Horn from New England. As a tie with their old home they brought herbs, seeds, and roots of lilacs to plant in the unfamiliar soil of Southern California. Old-fashioned Eastern Lilac *(Syringa vulgaris)* got its start in the yard of an old hotel in Julian.

Many people persist in saying that California has no seasons other than to paraphrase comedians, "The dropping of another leaf in a distant canyon," but lilacs in the Julian Hotel yard mark well the hour of the season's change and mark it with accuracy.

Romance takes us back to 1924 when Alice and Franklin Barnes were married. Two bushes from the old Julian Hotel were given to the young couple by Mrs. Barnes' mother. They were set out on the Manzanita Ranch at Pine Hills and carefully nurtured. The bride was carrying on the old New England tradition of maintainig a link with home brought from the old garden! Mr. Hamilton saw the blossoms while visiting Manzanita Ranch, and, filled with nostalgia, brought a bouquet to Marston's.

Alice Barnes now cares for one thousand Eastern lilac bushes. She carefully selects in advance the bushes which are to provide the display for the annual lilac showing at Marston's. Bushes that have been growing from fifteen to twenty years, and have reached an overall height of from fourteen to twenty feet, provide the best blossoms. A tag is placed on the bush, for blooms are cut only on alternate years. Three or four days before the display the cuttings begin. Huge galvanized tubs, filled with water and placed in a temperature of from 35 to 38 degrees, are loaded with the fragrant branches. Some of these branches measure between six and seven feet in height.

On the day of the display Franklin Barnes and his assistants begin loading at 2 a.m. By 4 a.m. the flowers have reached the store where Mr. Rudolph Aguilar of Exclusive Florists begins his mass arrangements. By the time the doors are opened at 9:30 the lilacs, immersed in twenty inches of water, begin spreading their pungent odor throughout the store. So many people have expressed their pleasure each season at the sight and fragrance of these delicately colored blossoms that the Lilac Display has become an annual event to be heralded by Banner Ads inviting the public to "Lilac Time at Marston's."

Containers for the lilacs, featuring wicker baskets, are made by the Industrial Workshop for the Blind in Los Angeles. How would you tell a blind man what container you wanted? The sketch you prepared would be no good, and braille is not commonly used in a store's advertising department. What better way than place the sensitive fingers of the blind artist among the fragrant blossoms that are to be displayed? There, unseen by sighted eyes, a shape takes hold and grows and is born in the mind of the blind artisan. Perfect harmony is expressed in the containers developed for the display.

A quick run down on the dis-

plays shows what thought goes into the arrangement and final selections. Although not known to many it is popular acclaim that decides whether or not a display will be repeated.

In January the year begins with Manzanita and although this is not a flower it is favorably received. This year the precedent set in other years has been broken . . . this display being a mass arrangement of several kinds of flowers from Honolulu. This arrangement borders on the oriental.

In March azaleas are brought from the Coolidge Gardens in South Pasadena, these to be followed by tulips, dogwood, apple blossoms and peonies. The peonies vie and tie with the lilacs in popularity. From Rosecroft, the San Diego Gardens of the Hunters, come the tuberous begonias so artistically displayed in their redwood containers.

San Francisco supplies the giant chrysanthemums that flaunt their brilliant heads from noses of war surplus aeroplane bombers. If only all bombers could hold flowers instead of bombs!

The year ends, as must all years, with the Christmas season. Instead of the garish Santa Clauses and commercial gimcracks that seem to invade stores at Christmas, Marston's gives to the people of San Diego their annual gift of ten thousand poinsettias, one of the most colorful and beautiful spectacles of Southern California's holiday season.

Paul Ecke, on his ranch near Camp Pendleton, grows these colorful blooms. They, like the lilac, must reach the store by 4 a.m., to be displayed in special containers, designed just for them. Every three days Mr. Eckes must journey to San Diego to change the blossoms, for they wilt under the intense heat and closed doors of the store.

Dr. Poinsett would hardly recognize the flower that bears his name today — if he should visit Marston's and see the thousands of blossoms made possible by the careful process of selection and propagation of Paul Eckes.

Several days before the Christmas display, Mr. Eckes selects his choicest blooms for the display. Stems are flowers are sealed at time of cutting by a special process which he has developed. They are immersed in water for the trip down to San Diego. Ten thousand blooms, under his personal supervision, are artistically arranged in their special containers, to hail the merry Christmas Season.

The files at Marston's are filled with letters expressing heartfelt thanks for the various displays. Each year during lilac time the benches are filled with dear little ladies who surreptitiously wipe the tears from their eyes, as they no doubt conjure up visions of home and loved ones—now long gone or far away. To the service man returning from a war-sickened world the flowers are a refreshing balm to his morale.

Tom Hamilton started it all over fifteen years ago when he tossed one bouquet of lilacs to the people of San Diego. He continued this gesture until ten thousand blooms now waft their fragrance throughout the store. Today we in San Diego pause to toss back a well-earned bouquet of thanks to Tom Hamilton and Marston's.

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Landscaping of cemeteries is a true science. Mr. Leeper, in the first of two articles, describes the beautification program of our local Greenwood.

Landscaping of Modern Cemeteries

Milton F. Leeper

In many respects modern landscaping practices in regard to cemeteries is something that just grew, yet back of it lies centuries of tradition, particularly as embodied in the Judeo-Christian culture.

As far back as we find evidence of civilization we also find evidence that man set aside some portion of his community as a final resting place for the dead. The manner in which these grounds were cared for varied from one of absolute neglect to that of meticulous care. One of the first things that was done when a new group of settlers came to this country was the setting aside of an area for a cemetery. More often than not these were attached to the churchyard, but as the need grew, and those who did not belong to church had to be buried also, it was necessary to find more space. This was done either privately or through the community. In the community cemeteries, plots would be sold off usually as family plots, and interments would be made with little thought as to the future care of the grounds. It became apparent over a period of time that some method of care would have to be devised in order to prevent highly destructive vandalism and to carry out the memorial idea.

Over a period of years cemeteries have come more and more to be controlled in most areas by state regulation which has made possible the development of plans whereby a memorial park may irrevocably be dedicated to that purpose and may continue in perpetuity.

Inasmuch as a corporation is one legal body which may perpetuate itself from generation to generation, the better private cemeteries are set up today as non-profit corporations known as endowment care memorial parks. This is particularly true in the larger metropolitan areas throughout the United States. By this arrangement the property involved will have a perpetual endowment care fund set up in irrevocable trusts.

In California these funds are carefully regulated as to the type of investments in which they may be placed in order to give them the maximum amount of security. At no time may the principal be reduced but must be added to by at least a minimum amount prescribed by law as additional property is sold. Funds for the care is provided by the revenue from the investments, thus assuring the perpetual care of the property.

In past years much criticism has been voiced by professional landscape architects in America as to the style of landscaping found in American cemeteries. Much of this criticism has been justified from a technical point of view, but the complexity of the problems confronting the development of these grounds, much of which is inherent in the nature and purpose of cemeteries, has made it extremely difficult to conform to either the strictly formal or informal approach, so that today most cemeteries are a mixture of both styles.

For generations it has been the custom to mark either the family plot or a single grave with as large a monument as the owner could afford, and in many of the older cemeteries it is still possible to evaluate the financial prominence of the deceased by the size of these stones. The design, shape and ornamentation of these monuments were as varied as the individual whims of the purchaser, and while many of them were in themselves pieces of great beauty, the combined effect usually resulted in something of a hodgepodge.

Combined with this was the practice of permitting indiscriminate planting of whatever material seemed most appropriate to the memory of those who had passed on. Such symbolism was illustrated in the early days by the practice of planting an oak tree in memory of the husband's sturdiness in caring for his family while the wife's grave was adorned with ivy symbolic of the clinging vine. Individual plots were often fenced in by varied and sometimes very ornate fences which did little to enhance the overall beauty of the grounds.

With the development of the newer perpetual care type of memorial grounds has come an entirely new approach to the whole problem. Through funds made available by the sale of cemetery lots in advance of need it is now possible to construct many features of beauty and harmony, such as fountains and lakes, which may be landscaped in keeping with the quiet dignity which belongs to these hallowed grounds. Drives and walks may be laid out in pleasing design to conform to the contours of the land, and the great assortment of monuments has been replaced with flat markers set flush with the lawn level. Even the buildings are designed in harmony

with their surroundings. Individual mausoleums, at one time quite prominent, are being replaced by large community mausoleums such as the great Cathedral Mausoleum of Greenwood Memorial Park which stands on a prominence overlooking the entire park as a staunch and eternal sentinel caring for the cherished memories of those whom it protects.

The one big step which has done more than any other to make possible the development of a style in design is the use of flat markers. Contrary to the thought of some who have considered this a means of cutting down on maintenance around the upright markers, it actually entails as much if not more work in keeping the grass trimmed around each marker. The effect has been to abolish the gloomy atmosphere usually identified with the old monument cemeteries, and the park-like appearance of these flat marker sections has become in itself a much greater memorial through making modern cemeteries a part of the cultural beauty of the community.

Planting today is confined to that laid out by the landscape designer and is developed in keeping with the entire park. Each section in Greenwood Memorial Park has a three-foot planting space around the outside for the planting of trees and flower beds, and where trees are to be placed within the section adequate space is retained for that purpose. Many of these sections have been named for the kind of trees used, such as Magnolia, Oakdale, and Acacia.

While the overall design in Greenwood is informal, it has been found appropriate to incorporate the formal design in some areas. This is true in the Garden Court of Sunshine, a part of the cathedral mausoleum, with its beautiful tile fountain, waterway and pool. Because of our equable climate, this court was designed for the entombments to be made in the walls of the courtyard overlooking the garden. Each of the several courts has its own type of landscaping designed to harmonize with the features, the marble and the stone of that particular court.

Each of the three lakes in Greenwood has been designed for a different aesthetic effect. These lakes are on property set aside for that purpose and will always remain so. The Lake of the Lilies was designed with a dual purpose in mind. As Greenwood has its own water supply from a well which has never diminished in all of its years of operation it was necessary to have a storage reservoir for the water as it was pumped. This lake serves that purpose and was ideally suited for the planting of many different kinds of water lilies. These have made it a choice home for many kinds of wild water fowl.

Mirror Lake was designed as a quiet reflection pool surrounded by the Garden of Memories, an interment plot for cremated remains. It had been the original intention to place a pair of swans there for a scene of unforgettable beauty, but here was an instance in which the nature of a cemetery plays an important part in the shaping of plans. The pet duck of a little child interred near the pool was brought out by the parents to be near its little master and eventually the flock has grown to a considerable number and includes many an Easter present which had outgrown the limitations of city dwelling. Now on week-ends and holidays there are almost always children visiting and feeding their pets which are cared for the rest of the time by the cemetery management.

The largest of the lakes was designed informally. It is surrounded by flagstone coping and has garden seats arranged in such a manner as to form a retreat for those who wish to meditate alone. A shrubbery screen shelters the seats from the view of the passerby. In this lake a fountain cascades into its several basins, reminding us that life in all of its forms flows on in a never ending stream.

In my concluding article the various trees and shrubs used in Greenwood Memorial Park will be discussed, and their uses in landscaping in this area explored. Due to our climatic conditions we have a tremendous store of materials available to us which are limited in other parts of the country and through the knowledge and use of these materials around our homes we can add a great amount of enjoyment to our surroundings.

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John Davidson

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You'll be a dead one in the morning.
So you'll not starve, there's plants galore
On which to feed in the lot next door!

Mrs. Davidson traces back the history of our olive trees, to make us appreciate the rich heritage in our backyard.

Olives of Endless Age

WINIFRED DAVIDSON

Graceful olives, just north and west of Junípero Serra Museum in Presidio Park, have historical as well as horticultural and aesthetic significance. Roland Hoyt, landscape architect and designer of the park, cooperated with the wishes of its late creator and donor, George White Marston, in supervising their transplanting in the middle twenties. They are great-granddaughters of the "Mother Olives" at Mission San Diego—original Spanish *oliveras* that made themselves perfectly at home in California.

Whether San Diego Mission olives came in as seeds or as cuttings, no one is sure. Fr. Z. Engelhardt, late trustworthy historian and chronicler of Franciscan activities, replying to an inquiry years ago, wrote:

". . . it is possible that some cuttings were brought from there (Lower California), but not on the first (1769) expedition, since the Fathers knew not what soil or climate they might encounter . . ."

On the other hand, L. H. Bailey in *The Standard Cyclopaedia* of Horticulture:

"It *(olea europaea)* was planted at the Missions by the Franciscan padres and from the trees grown there came the variety now known as the Mission, which is still preferred to all other varieties by most growers. The original trees were grown at the San Diego Mission from seeds brought from Mexico. Like the Mission grape the Mission olive has not been identified with any Old World variety and is probably a seedling . . ."

The earliest Mission entry about the matter is a note, no more than a hint, by Fr. Engelhardt in *San Diego Mission,* p. 147:

"A vineyard and a grove have been surrounded with a wall of adobe forming a circuit of 500 varas . . ."

Earlier than this local entry no other reference to a hand-planted domestic grove has been turned up.

Of this pioneer olive grove a hundred original trees were still flourishing not long ago. We often wonder why at least one of those vigorous centenarians has not been appropriately tagged and enclosed and saved for future generations more appreciative than ours has seemed. How many San Diegans know whether or not any "Mother Olives" still live? Cherish even a slight interest in their fate?

From the original Mission olive-yard, excellent cured fruit was enjoyed here and was found on tables of other Franciscan refectories at the beginning of last century, according to H. H. Bancroft *(California Pastoral,* p. 423), an historian who had access to many regional records, now forever lost or buried in inaccessible files.

Describing the inauguration of Governor Pablo Vicente Sola at Monterey in 1816, as well as the high feast that followed, he wrote:

". . . prominent amongst the nice things being the olives of San Diego . . ."

As early as 1803 olive oil was expressed here, according to the Santa Barbara report of F. F. Lasuen dated Feb. 21, that year: ". . . at San Diego they have already made some very good olive oil."

Many visitors to Serra Museum take delight in examining the crude oil press on exhibition in the arcade. No one questions claims about its antiquity. It may well have been built quickly for immediate use at Mission San Diego a century and a half ago. We have been told that it was used in later years at the olive works in Old Town.

Ornamental Plants for Sub-Tropical Regions, Roland S. Hoyt's invaluable handbook (1938) and *With the Flowers and Trees in California,* Charles Francis Saunders' sensitive appreciation of the olive, yield us this little crop of facts and tender fancy surrounding our pale green ancient, of "fair and goodly fruit:"

A small round-headed tree, subtropical, heat-enduring, drought resistant, making good growth in poor soil, flourishing under hard usage—salt in the earth and hard winds blowing; a pleasant though light shade-maker; adapting itself to every phase of southern California outdoor living.

Mr. Hoyt speaks of the olive's companionship as a thing of substance and comfort as well as beauty, "even to those who are not easily touched by the subtle ways of nature." And when old Californians come upon large stands of olives still bucking winds and neglect in rural San Diego County they awake to satisfactions beyond beauty and historic interest. Olives belong here.

Tourists sometimes feel that olives lend the region a "Holy Land atmosphere." And they touch up memories of a past behind our Christian era. Classic descriptions of sacred groves come vague to mind . . . the olive, gift of Athena to Greece . . . at home

(Continued on Page 18)

Mr. Hottes feels that early morning is the best time to enjoy the exotic Tigridia, described here in detail and pictured on the cover.

You Would Like Tigerflowers

Alfred C. Hottes

Call them Tigerflowers, Tigridias, Shellflowers, Flameflowers, or the Sacred-flower-of-the-Incas—by any name they are bizarre, surprising, and unique among bulbs. And they are easy to grow if you understand a few facts about them. *Tigridia pavonia* is the best known species. Not new, they were introduced from Mexico and Central America. Europe knew it in 1576 as it was described by L'Obel in that year. Yet they are never common. One reason is that the bulbs are delicious and are eaten by Mexicans as well as by all sorts of subterranean animals. Another reason for their rarity is their peculiar requirements to be discussed later.

The flowers, related to Iris, have three prominent petals and a cup formed by three lesser petals. In color they range from deep red, carmine pink, orange, yellow, and white but most varieties are conspicuously spotted in the center. The leaves are swordlike and strongly accordion plaited—that is, they seem as though they could be folded like a fan.

Blooms appear 75 days after planting. They are five to seven inches in diameter. Each flower lasts but a day but buds emerge one after another from a green sheath for three or four weeks, generally in July.

Frank M. Wilson, of Everson, Washington, is one of the ardent hybridizers and growers. He explains that the bulbs send out one to three long, pulpy, radishlike roots at the base. As Summer advances and drought sets in, the moisture in these "water jackets" is gradually absorbed so that the plants can tolerate considerable drought. When rains come, or when water is supplied with a hose, new "water jackets" are formed to replace the old ones.

In Southern California the bulbs can be left in the soil for Winter but when warm weather comes, it is wise to dig and divide them. But under no circumstances should they be dried and treated as a Gladiolus bulb. In colder climates the bulbs can be dug in quote from a letter which I received from Mr. Wilson:

"In digging Tigridia bulbs, the tops should be cut off immediately, whether green or dried, within an inch of the bulb. *Do not, in any case, let the bulbs dry out.* Pack in damp peat as quickly as possible. Make sure that all the bulbs are covered with at least two inches of peat. This prevents mold. Now store in a cool place, not over 40 degrees, and better 34 to 36 degrees.

"If, however, the bulbs have been allowed to dry first, they are sure to suffer some loss. In bulbs which have been allowed to dry, the layers, one by one, form a dry starch, which must be thrown off by the bulb after planting. In other words, the only portion left alive, if any, is the layer or two in the center. This must first sprout, and then grow off the dead starchy layers of the bulb before it can begin life anew. This is why it takes so long for the average Tigridia bulb to start in the Spring.

"Proper storage in damp moss, at proper temperatures, brings the whole bulb, all layers, through the dormant period with very little loss and sprouting takes place in two or three weeks after planting. We are having a dickens of a time convincing people to do an about face with the storing of Tigridia bulbs." See how much easier it will be for us in Southern California to grow them as we will not suffer the storage loss.

When buying the bulbs be sure they are alive. As you see, dry stored bulbs are not good. Plant them in clusters of three to five bulbs. Set them about four inches deep. Each bulb is inclined to send up several stems so that when they are growing under proper conditions they propagate rapidly. As we wrote above, every animal loves to eat the bulbs, so use some poultry netting to surround the clumps. Of course, they can be treated as pot plants.

Personally, I know of no bulb which has the exotic charm of the touch-and-go Tigridia. The sleepy heads in your family will never know the joy you will get by going out to the garden in the early morning to find one of these gorgeous silken blooms on plants where there seemed to be no sign of a bud yesterday.

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Mr. Lindsley, former president of the San Diego Rose Society, never falters in his enthusiasm for this flower, feels that there is some variety for any spot where beauty is wanted.

Roses and Landscaping

Byron F. Lindsley

No flower is as versatile as the rose. It can fit almost every need in the garden and do it better than the plant it may replace. In this I may be prejudiced but I believe the rose can be the key to intelligent home landscaping whether it be of the small white cottage or the large rolling estate.

The use of roses in landscaping is one of the phases of the rose growing and use where those who like to call themselves rose lovers have fallen down. Too many have failed, not only to sell the value of the rose as a landscape media to others, but to use it in their own gardens to its best advantage.

Consider the various types of roses and its versatility becomes apparent. It may be used as a ground cover, as a foreground hedge, in mass plantings, as a background effect for height, in espalliering, or accent as to color. And the real value of the rose in every use is that it will give the brightness and color needed and furnished by its blooms over more months of the year than any other shrub or plant that one can name. Here in San Diego we can count on its color for eight to nine months of every year. What more can one ask?

Polyanthos and Floribundas with their many sizes from low growing China Doll to tall brilliant Carrousel will give character and accent at every height to your landscaping needs. Picture little pink China Doll in front of a white picket fence, or as a low border planting in many possible places throughout the garden. At its maximum it grows from 15 to 18 inches tall. Or for accent in color imagine a bright red Floribunda like Chatter or Valentine planted with or in front of a planting of low green junipers or other comparable green shrubs. Or as we have done in our own garden, a grouping of red Valentines in front of a bird bath and statuary to accent a point of interest in the garden. Wherever in your garden you may need an accent of color whether pink, red, white, yellow or orange or to give character to a point of interest one can do so by the use of any one of the many good Polyanthas or Floribundas.

If it is height that is needed, whether in a corner or other spot of emphasis, why be satisfied with the ordinary green shrub alone, which if it does flower, gives color for a matter of weeks only. Use the shrubbery, yes, but give it a dash of color and character that you can get with a rose of the size, color or form you may desire. For real size and emphasis you may plant a shrub rose such as Susan Louise which becomes a virtual tree producing hundreds of blooms constantly throughout the year or one of the new pillar roses in any rose color you may desire to achieve the color harmony you are striving for. Also, of course, there are the standard or tree roses which are the favorite of so many. If you are like me you do not care for the long barren stalk of the tree rose traditionally planted along the walk. But this is not to say it cannot be used to achieve a beautiful effect in the garden. Use it behind other roses or shrubs for height with its compact head standing securely above all it surveys and its barren trunk well clothed by the growth in front of it.

More and more we are learning to grow our climbers more gracefully by removing much of the excessive overgrowth and achieving a delicate tracery effect. Roses in all colors can be trained gracefully over walls, fences and sides of buildings and in this manner their long arching canes and flowers may make an ugly place a real beauty spot, turning an eyesore in the garden into an asset.

Certain roses make excellent colorful hedges and those who like hedges or have a spot where a hedge may have a real practical use in the garden should investigate the use of such roses.

Last but not least, of course, is the bed of roses. Traditionally we grow our roses in a rose bed. Everyone should choose a spot in his landscaping for a rose bed. There in one area you can plant your traditional hybrid tea roses, interspersing with polyanthas and floribundas for splash of color, altogether producing a color harmony that no other species of flowering growth I know of can give you so effectively, so beautifully and for so long.

With roses used in these various ways one can save a lot of planting and replanting of the various annuals with the intervals of barrenness and lack of color between bloomings. The same color can be achieved with consistency through most of the year with a minimum of effort by the use of the rose in its myriad forms, and in this way the landscaping of your home, with its lawn, its various shrubs and its roses can all be flowing together into a harmony of design and color which we so often fail to achieve; or if we do, we have for such a short time out of the year.

Our business manager, Janet Richards, has composted her thoughts while scrounging for ads into a column of ramblings. No wonder the advertisers couldn't resist her!

Compost

JANET RICHARDS

Story of the Passionflower

Because it is spring, because it is Easter, we went looking for the story of the passionflower *(Passiflora)* and were quite considerably rewarded with information found in a book *Plants of the Bible* by Harold and Alma Moldenke . . . *(Chronica Botanica,* 1952). We had heard the story sometime ago and had asked among our friends for its repetition, but none could remember exactly how it went. It was startling to learn in *Plants of the Bible* that the passionflower is not mentioned in the Bible. But the story of the symbolism is included.

The story begins in 1610 when a Mexican Augustinian friar, Emanuel de Villegas, brought a drawing of a passionflower to Jacomo Bosio, who was preparing a monumental work on the Cross of Calvary. The bud of the flower was taken to be symbolic of the Eucharist; the half-opened flower suggested the Star of the East that guided the Wise Men. Since Peter and Judas were absent at the crucifixion, the ten sepals were regarded as representing the ten apostles present. The corona is symbolic of the crown of thorns placed on Jesus' head. The five stamens symbolize the five wounds. The three central styles represent the three nails with which Jesus was fastened to the cross. The long axillary coiling tendrils are thought to be symbolic of the cord-like strands of the scourges used to beat Him. The often digitately lobed leaves represent the hands of the persecutors. The symbolism extends to include characteristics of various species. The 30 pieces of silver for which He was betrayed, for example, are said to be the round spots on the lower surface of the leaves of certain species. In some species the corona is tinged with red, representing to some the bloody thorns of the crown, to others the bloody scourges.

* * *

Nursery Notes

The Antonellis of Washington Street Nursery are off for a vacation in Italy in May. The nursery will be closed for three months.

The Carletons, whose Reynard Way Camellia Garden is now listed for sale, are looking forward to growing cymbidiums in Solana Beach.

The Farmer's Market Nursery has been under the management of Carol Stevens since last fall. Mrs. Stevens had been with the Mission Valley Nursery.

L. C. Parker, whose Hibred Epiphyllum Nursery on Highway 101 has long been a landmark, has listed his retail business for sale. Readers who are distressed at the foregoing spelling are reminded that that is an accurate representation of the sign over the nursery and we feel no compulsion to change it. We have come to like it.

Investigating committees being what they are, we think Mrs. Kalin of Kalin's Nursery should be more careful with her speech. "This is all graft," she said. She was speaking of propagating camellias.

* * *

Propagating Confusion

If you are having grasshopper trouble you might seek out a chemical the identity of which is 1, 2, 3, 4, 10, 10-hexachloro-1, 4, 4a, 5, 8, 8a-hexahydro-1, 4, 4a, 5, 8, 8a-hexahydro-1, 4, 5, 8-dimethanonapthalene. How could a grasshopper escape? For those who prefer the *common* name, we understand it answers to "Aldrin."

Listening to one of our old favorite records the other night, Gracie Fields' "The Biggest Aspidistra in the World," we found ourselves wondering just where the biggest aspidistra might be found. Do you know?

We just learned from our children that there are two kinds of kids: orchids and poorchids. Which introduces a whole new field of torment: It's a cineraria to tell a lie. Send us your good ones. Let the others die back.

Saw two young boys staring wistfully into the mud from the rail of the Lake Hodges bridge the other day. Think we ought to have the sign changed to read, "No wishing from bridge."

Signs of the changing times observed in Coronado on Orange Ave.: A Chrysler Imperial station wagon dragging a trailer bearing the words Poor Boy's Service.

* * *

Put the fertilizer on the plants. Don't keep it in the garage. Your car is overgrown already.

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Mr. Price advises that best results from daffodils depend on good drainage, feed for next year's blossoms, and lifting of bulbs.

Daffodils for Carefree Gardening

Charles R. Price

Of all the bulbous-type flowers, the daffodil gives, in my opinion, the most beauty, variety and pleasure with the least amount of labor.

They are not fussy in their soil requirements; their price range, from a ten-cent golden King Alfred to a sixty-dollar Signal Light (2b class, giant white with orange red cup originated by Richardson) is flexible enough to meet any budget. Daffodils are hardy enough to disdain pampering, are easily accommodated and are the most cheerful harbingers of Spring.

It is no wonder that the Welsh race chose the daffodil as their national flower. For in this great race of people is embodied the sturdiness, love of beauty, adaptability and the other outstanding characteristics of their emblem flower.

Of course, in order to raise prize-winning blooms a little more care is required, but even this entails less toil than with most other bulbs. Working in Southern California with both domestic and imported bulbs I have found that the following three operations will ensure the best possible results.

1. Good Drainage

I always dig out a trench about a foot wide and eighteen inches deep in the spot where the bulbs are to be planted. This is good management also for any other type of bulb such as amaryllis, tulips, lycoris, nerines, sprekalia, etc.

At the bottom of the trench I sprinkle a quarter of an inch layer of bonemeal. On top of this goes a six-inch layer of sand, followed by a six-inch layer of good friable soil. The bulbs are then placed on this soil layer and spaced about eight inches apart and the trench filled in with good loam.

2. Feed for next Year's Blossoms

My experience here has been that daffodils appear at their best the year following their original planting. This is probably due to an acclimating process, since the conditions under which we in Southern California grow them are quite different from their native habitats. I have in my collection bulbs imported from such diverse places as Wales, Ireland, England, Holland and Australia.

Each of these countries has its own individual type of soil. They all have in common, however, a high moisture air content over a long period of the year. Daffodils, sold mostly as cut flowers on the London market, come from the damp Scilly Isles. Thus, although daffodils will usually give a lovely display even the first year of their planting, it takes them a second year to get used to our rain-minus California climate.

Here are some of the bulbs in my collection which illustrate their diversified places of origin. As a further point of interest I have included the price paid for each bulb. However, bulbs costing from ten cents up can be obtained from any of these countries.

NAME	COST	ORIGIN
Broughshane	$7.00	England
Ceylon	30.00	Ireland
Mabel Taylor	6.00	Australia
Zest	.70	Oregon, U.S.A.
Duke of Windsor	.50	Holland
Maximus Superbus	.15	Spain

Early in the year, usually the beginning of January here, when the green sprouts of the growing plant are a couple of inches high, I begin to feed them liquid fertilizer and repeat every two weeks until the foliage has died down and is no longer green. The green leaves, of course, convert this fertilizer into plant life which results in sturdier bulbs and better blooms.

This brings up the question of bulb size in relation to quality. Generally speaking, the larger the bulb the more prolific the bloom. When bulbs of the same variety vary in size it is usually the result of two things. One is that the bulbs have been grown too long in one place without lifting and have "gone to grass," or have been grown in a heavy soil which will not allow the bulb to expand freely in size.

In the first instance the bulbs will eventually become blind and produce only leaves. They can still be resurrected, however, by digging up, separating and spacing eight inches apart, and then giving them the liquid fertilizer treatment for a couple of years. In the second case, that of cramped bulbs caused by heavy confining soils, the bulbs may produce blossoms just as nice as their larger sisters. But the trouble is that at the time of purchase one is unable to tell whether it is a cramped bulb or one that has gone to grass. There are few special types of daffodils that normally have smaller bulbs than their sisters. Where this occurs the information is usually given in the catalog.

3. Lifting of Bulbs

As explained above, bulbs should be lifted periodically to prevent their going to grass. This should be done every three years for the best results. However, in the case of expensive bulbs where th object is to increase the stock of bulbs as fast as possible, they can be lifted every year as soon as the foliage has turned a tan color. The bulblets are then planted separately to grow on alone.

Daffodils in California are fairly free from diseases or pests. I have never lost a bulb from any cause. However, as a preventive measure, I spray my flowering plants with a five per cent chlordane solution. This doesn't harm the plants and keeps pests, including cutworms, at a distance.

1953 was an exceptionally fine year for daffodils. The "pinks" were exceptionally fine, holding their color well and not fading into cream as is so often the case. Pink Lady, Menton, Siam, Ladybird and Pink Rim put on a splendid show. Once in a while an old familiar type will give some of the newer, more expensive ones a run for their money. Tunis did just that. These bulbs, costing only twenty cents apiece two years ago, were simply magnificent, having a substance and size favorably comparable with bulbs which had cost me twenty-five times that amount.

It is little surprises such as these that make daffodil growing such a pleasure. This year some other orphan may strut its unexpected stuff while Tunis will again revert to a modest performer.

Because of the wide variety in my collection, I had a continuous parade of daffodil blossoms from January 18th until April 28th when a "pink" Lisbeen and a Rubra from Australia closed the season.

* * *

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Mrs. Harvey, of San Diego State College Botany Department, briefs us on a—

New Book

Dorothy R. Harvey

Walcott, Mary Vaux, Wild Flowers of America. Crown Publishers, Inc., Neew York. 1953.

Originally published by Smithsonian Institution of Washington in 1928, 400 prints representing all regions of the United States and Canada are arranged by families, with common names as well as scientific, and detailed descriptions, season of flowering, where each specimen was collected, geographical distribution, nature of environment, medicinal and other uses, etc.

There is also a good glossary and an introduction by Dr. H. W. Rickett, Director of the New York Botanical Garden.

Mrs. Walcott was the wife of Dr. Charles D. Walcott, famous geologist and executive secretary of the Smithsonian Institution.

Their home was in Washington, D. C., and they travelled widely, from Maine to Florida to California, both Eastern and Western Canada and the Rocky Mountains.

In the high mountains she often had difficulty with the paint water freezing. I have always wondered about the condition of her fingers!

Miss Ellen Scripps aided in the publication of the original portfolio edition and presented sets of the five volumes to schools and other institutions in which she was interested.

Mrs. Walcott visited the San Diego region and a number of local flowers are included, such as California Poppy, Wind Poppy, Tree Poppy, Matilija Poppy, Red Bush Monkey Flower, Buff Monkey Flower, Yellow Mimulus, Lavendar, and Yellow Mariposa Lilies, Fremontia, Ocotillo.

Marion learns that Henry is an advocate of the compost pile when it comes to raising avocados, which he does with gusto.

Leaves From The Observer's Notebook

MARION ALMY LIPPITT

The call came from among the avocado trees. It was Henry's voice. I rounded the corner of the house to spy him gazing up under the dense foliage. When he finally looked at me, I raised my right arm above my head, and with open palm bowed a deep salaam. To this I added:

"All hail, great master! grave sir,
Hail! I come
To answer they best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds:"

Henry drew himself up to his full height and looked, I thought, down his nose at me for my Tempest-uous Shakespearean effort.

Before he could speak, I coaxed, "Aw, let's be friends. You needn't be so 'stiff, and straight, and tall in the saddle.' "

Making no reply, Henry resumed his gaze up into the trees. His interest was irresistible. I joined him. We stood, both looking up, until I began to laugh.

"Have you heard the story," I asked, "about the man kneeling in the street with his ear to a manhole? Presently another man, overcome with curiosity, joined him. He too knelt and put his ear to the manhole. After listening for nearly ten minutes he said, in a low voice, "I don't hear nothin.' "

To which the first man replied in an equally subdued tone, "It's been like that all morning."

Henry snickered appreciatively, but continued to gaze upward.

I peered up again. This time I spotted myraiads of small green avocados under the broad evergreen leaves.

"Beautiful crop," purred Henry with a blissful expression on his face.

"How do you account for it?" I asked, knowing I was letting myself in for a dissertation on avocados.

Henry began to enumerate the reasons on his fingers. "Southern exposure, good stock, proper soil, adequate preparation of hole, superior protection from the wind, steer manure, bi-monthly irrigation, excellent drainage, and above all, the cooperation of the bees."

"Bees?" I questioned.

"Aye. The bees carry the pollen from one tree to another, hence a crop."

"It is as simple as that!" I observed.

"Yes, and that's why you cannot have a lone avocado tree if you want fruit. They must congregate."

I started to squat on my heels near the white oleander, in order to listen in comfort, but Henry caught me in mid-air.

He gave an agonized yelp and cried, "Don't break down my dams!"

How often before I had heard that battle cry! Every dog, cat, and child in the neighborhood knew it well.

The dams, making irrigating basins around each shrub, represented hours of labor to Henry. He irrigated his shrubs by filling the catch basins, but he sprayed the roots of his avocado trees for six or seven hours.

Breaking down a dam brought an explosion in our world resembling the crashing of the sound barrier. Having jumped sideways like a scared rabbit from the threatened dam, I heard Henry continue his avocadologue.

"My avocados know not commercial fertilizer. To them synthetic chemistry is an unknown science. They are children of nature and the compost pile."

"Compost?" I queried, playing ignorant.

"Compost is decomposed vegetable matter."

Henry looked so Napoleonic that at any moment I thought he'd place his left hand in the breast of his faded blue denim coat and strike a declamatory attitude. He didn't need any such trappings. He just sounded off.

"Sea food is the only undepleted food we mortals get. The ocean still contains all the vitamins and minerals it did eons ago. Most land food is grown on depleted soil. Only organic matter enriches the soil naturally.

"So," I finished, "avoid chemical fertilizer and eat Mr. Lippitt's avocados for the perfect food. They are grown from naturally enriched soil." Then I asked, "When did your first avocados ripen?"

"The Fuertes came in February. The Spinks come in April and the Nabols in the summer. The Nabols are my largest and richest fruit."

It was a pleasure to see Henry's glow of pride as he surveyed his coming crop.

"This is where I came in," I said, backing toward the kitchen door with a farewell salaam.

I heard Henry say, "Don't go away mad."

To which I replied, "Not me, I'm just off to dream up recipes for another six months of daily avocados."

Henry returned my salaam.

Under the auspices of the San Diego Floral Association, these memorial recitals are being given in appreciative remembrance of those who, because of their courage, industry and integrity, have made San Diego a better place in which to live.

Carillon Recitals

March 28, 1954
In Memory of

William Paxton Cary

1882-1943

Judge Cary, a New Yorker, graduated from Cornell University in 1904. He went from there to Butte, Montana, where he supported himself by working in the copper mines while studying law. He was admitted to the Bar in 1909, and practiced law in Butte for six years.

In 1913 he came to San Diego, having decided it was the ideal spot in which to live.

He volunteered for service in the First World War, went to officer's training at the Presidio in San Francisco, and served in France as Captain of the Eighth Infantry.

After the war he resumed the practice of law in San Diego, and in 192 he was elected Judge of the Superior Court of San Diego County. In 1930 he became Presiding Justice of the Fourth District Court of Appeals of the State of California. His law firm was Gary, Cary, Ames & Discoll.

He served as chairman of San Diego's Chapter of the American Red Cross, and in 1936 as President of San Diego's Chamber of Commerce. He was Commander of the American Legion here in 1920, and later First Vice-Commander of the Legion in the State of California.

In 1918 he married Jeannette Welch Dennison at Palo Alto. He had one daughter, Margaret Virginia Cary.

It has been said of him that he was one of the most beloved men in San Diego. His integrity, loyalty and sense of impartial justice were felt by all who came in contact with him.

Recital sponsored by
Mrs. William Paxton Cary
Paul D. Peery, Carillonneur

April 18, 1954
In Memory of

Rev. Robert M. Crane

1916-1952

Just prior to Easter, 1952, word was received from the Department of Defense, that a young priest, dear to many in this City, was taken in God's Service while serving his comrades in the front line in Korea.

The Rev. Robert Milton Crane, 35 years of age, Episcopal Chaplain with the 160th Infantry Regiment, 40th Division, was well known and greatly loved by many in San Diego and the surrounding area. He had served as Assistant to the Rector of All Saints' Episcopal Church at Sixth and Pennsylvania Avenue, for nearly two years in his earlier ministry. At that time his work was especially with the children and youth of the parish, but his genial personality, his friendly approach and his absolute sincerity endeared him to young and old alike. The proof of this was seen in his call to the Rectorship of All Saints' Church, in early 1950, when that position of leadership became vacant.

In the meantime he had done excellent work for the Church at Compton, and Ontario, California. He accepted the call, coming back to San Diego and entering upon his arduous duties with zest, only to be recalled to active service in September, 1950. With his Regiment he went to Korea, serving devotedly with men who all testify to the power of his example and spirit in their hours of need. In November, 1951, he felt that being absent from his parochial duites was bad for the parish, and he resigned with the announced intention of devoting himself to missionary work in the Japanese Church, if and when he was released from the Army.

Testifying to his work and the sincerity of his teaching and example, is the fact that the men of his unit and the people of this area, both young and old alike, made gifts to the Bishop of Tohoku to erect a Church in that section of Japan to which Father Crane had offered to devote his ministry had he been privileged so to serve. This has been done, and stands today as a testimony that no man's work for God, done in sincerity and truth, ever fails or falls.

Paul D. Peery, Carillonneur
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In Memory of

Mr. and Mrs. George White Marston

1850-1946
1853-1940

Mr. Marston, born in Wisconsin, came to San Diego in 1870. He quickly became prominent in the mercantile, religious, and cultural life of the community. A leader in its civic development he will be remembered for his pioneering work for Balboa Park, his gift to the city of Presidio Hill Park and Juniper Serra Museum, his promotion of Anza Desert Park, and his devotion to city planning and the achievement of a Civic Center.

Mrs. Marston was Anna Lee Gunn. Born in Sonora, California, she spent most of her early life in San Francisco. In 1875 she came to San Diego to live and in 1878 she was married to George Marston. Among her many charitable interests was The Children's Home, of which she was one of the founders and on whose Board she served for many years.

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June 20, 1954

In Memory of

Madame Ernestine Schumann-Heink

1861-1936

Ernestine Schumann-Heink was born June 15, 1861, in Lisben, near Prague. At that time Lisben was in Austria. Ernestine's early education was in a convent. She began singing at the age of four. Her father, an Austrian Army Officer, was much opposed to a theatrical career, but her singing teacher felt she had a God-given voice, and persuaded her mother, after much opposition from her father, to let Ernestine go to the Dresden Royal Opera for an audition. She was accepted, and in 1878, at the age of seventeen, she made her debut in the role of Azucena in Il Trovatore. She immediately attracted attention in all the musical capitals of the Continent. In the next twenty years she became one of the most famous contraltos in Europe.

She made her ebut at the Metropolitan Opera Company in 1898, then housed in the Auitorium Theatre in Chicago. Maurice Grau, one of the great New York impresarios, had heard her sing in Europe and offered her a contract to come to America to sing at the Metropolitan. She sang there until early in the 1900's when she began her concert career. She became an American Citizen in 1905.

Madame Schumann-Heink continued to sing at the Metropolitan during their winter season, and then went on her concert tour. During the summer she sang at her favorite Bayreuth Wagnerian Festivals. She was at Bayreuth when World War I started in 1914. After the United States entered the war in 1917 she devoted most of her time to singing at all the large military camps, Bond Rallies or any place where she could be of aid to her beloved adopted country.

Madame Schumann-Heink had a home on Grossmont, California, her favorite place in all the world to rest and relax. She sang many times in Balboa Park, at both Expositions and also with the beautiful and famous Spreckels' organ.

After the war she continued her concert career, but her greatest interest was singing for "her boys," the American Legion and the iDsabled Veterans. They all affectionately called her "Mother."

One of the highlights of her career was when, on her fiftieth anniversary, she was invited by the Metropolitan to sing one of her favorite roles of "Erda" in Richard Wagner's The Rhinegold.

Madame Schumann - Heink never had the thought of retiring. A few months before her death, when he health was failing, in 1936, she had a call from "her boys," the Disabled Veterans, to be present at their national convention in Milwaukee. Against all medical advice she attended her dearest assigned. She returned to Los Angeles and in less than two months had passed away. She rests in San Diego, her home, and the one place in all the world she loved the best.

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Mr. Short, of the Coolidge Rare Plant Gardens, Ltd., in Pasadena, believes that the true camellia fancier will choose his selection both from the good old stand-bys, and from those newer varieties not yet proven.

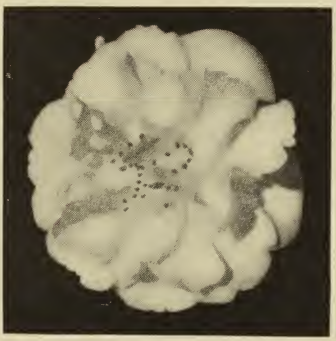
Merits Of Newer Camellias Versus Old Standbys

HARVEY SHORT

In entering such a discussion, it can be general only, as few of us have the opportunity to visit the different states and countries where personal inspection and study of camellia plants in full maturity and flowering habits can be verified. The varied seasons, of which there are no two alike, have much to do with their general behavior, and this year in California is a striking example of extreme drought, cold, dry air—sudden changes from hot weather to cold, of course not conducive to fine camellia bloom. Some of the late flowering varieties have appeared fully six weeks early, and, in contrast, the early flowering type have opened at their normal period.

I do feel, of course, that *all* varieties have at sometime *a location* or *a season* in which they display themselves in full beauty. What great satisfaction and pleasure Elegans (Chandleri) gives us when it makes its perfect display, and yet, when swollen with its glazed and blasted flower buds gets a speedy excommunication from your list of favorites. Two more varieties of yesteryear, now in disfavor, are very fine when suited to their climatic conditions. The vivid and beautiful Colletti . . . so much could be said for it, but so little has been; the Mathotiana Alba; the sometimes perfect Mme. Hovey; and the could-be-perfect Voltavaredo have long ago been forgotten.

The fault that has disturbed these varieties could at this point be brought under observation. The commonly called "balling" or "blasting" of the flower bud more often happens with the heavily-petalled or formal type of flower. To our knowledge, we *know* the camellia is sensitive to *sudden* changes in temperature, *sudden* changes in humidity. This type of flower opens slowly, and where they have size, respond even more slowly. *If,* at a mature stage of development the bud has not been disturbed or checked in its even development, and temperatures remain fairly uniform with humidity even to the point of rain, it brings them forth gloriously in color and size. But, take



the Elegans again, as an example at this almost mature point of opening, a sudden warm, drying day will cause an immediate reaction. A very heavy fog at night, followed by a warm, sunny day will cause the same difficulty. Naturally, with such repeat performance we strive to assemble types that will open well without coddling. This is where the so-called semi-doubles, semi-formals, anemone forms and singles give pleasing results. For comparison, I will mention a number of these which give a fine splash of color in the garden.

Vitality or lasting quality in flowers is another chief factor in making your permanent selections, for how much pleasure is attained when the blossoms last eight to fifteen days before wilting, rather than the third or fourth day. Many of the singles or semi-doubles drop so readily, but more of these types are being found with real stability in the plant.

Of just as much importance is the stress put on good looking bushes. Some need more age to display their real character, depending, of course, as to whether they are rapid growers or slow growers. As your specimens mature, you can well be proud of the elegance they lend to any setting provided. Foliage appearance can whet one's interest almost as keenly as the flowers themselves. There is an assorted composite in leaf pattern and design.

The few qualifications mentioned can be weighed when choosing your location for your chosen group. If a beginner, you no doubt will be glad to start with some of the so-called "old standbys," whereas the collector or hobbyist will give many of the new ones a whirl and find through his own efforts their rewarding virtues.

Two or three nurserymen hereby give a consensus of opinion on "standbys" that seem destined to be in most gardens for probably years to come. Among them are the Dai Kagura group, Alla Plena, Herme, Chandlerelegans, Purity, Kumasaka, Finlandia, Prof. Sargent, Te Deum, C. M. Hovey, Pope Pius IX, Elena Nobile, Lady Clare, R. L. Wheeler, Emmett Barnes, Mrs. Clark, Mme. Calusant, Flamingo, Dr. John Bell and Ethel Davis.

Six of the finest Reticulatas recommended are Purple Gown, Crimson Robe, Cornelian, Chang's Temple, Butterfly Wings,

(Continued on Page 18)

Miss Greer shares with us a—

Letter From England

December, 1953

Dear Friends,

Would you really like a letter from England at this time of year? One about my small garden in Surrey? Well, I might as well start from scratch and begin at the very beginning. Of course December and January are the glummest and deadest times of all, but there are still some flowers here and there that have not yet succumbed to the frost. Enough to make a tuzzy-muzzy with — a posy to bring indoors out of the cold. In a posy ring on my table at this moment I have a sprig of rambler roses, Godetia, blue Tradescantia, polanthus, auriculas, a *Primula Wanda,* a wild primrose, mignonette, a dianthus and a correopsis, all crazily out of season, with *Erica Darleyensis,* a winter heather, and a few berries snatched from the birds. I make no apologies for taking the berries — thousands along the cotoneaster hedge around the garden have been just pecked, and not eaten up tidily . Nor do I make excuses for not calling my garden a yard. We have coal yards, wood yards, prison yards and school yards, and even Olde Englishe hostelry yardes, but not garden yards. "A garden is a lovesome thing, God wot." A yard is not! I wish I could stop your having yards!

I must say I rather enjoy this time of the year. There comes a time when one is glad to have a rest from riots of colour, and one can look around the serene garden, tidier now than when there is so much to do. There is the quiet joy of seeing the border plants resting after their summer labours, and retiring into the newly turned earth; and of covering up our darlings as mothers do before our children go to sleep. The only 'wide awakes' now are the sweet-smelling *Viburnum fragrans,* the winter jasmine, and the charming mauve *Iris stylosa* —now horribly called *unguicularis.*

Irises are my best loves, and I am a member of the A.I.S. I have a few American T.B. varieties and want a few more for my hybridizing. I have had a disappointment though this year. I sent off an order to an American iris nursery, but the parcel has not arrived and must have got held up somewhere in the post, so I fear another season will be wasted. We have not hybridized on the enormous scale that you have, and are not able to buy the best Americans through currency restrictions and transport difficulties. Top Flight must be wonderful, as must be Violet Harmony which won the President's Cup.

Cloches have been put on the Christmas roses, *Helleborus niger,* and I hope to have some on the table on Christmas Day. I have not got a witch hazel, *Hamamelis mollis,* nor an autumn cherry, *Prunus autumnalis,* but one cannot grow everything in half an acre. I have planted some bulbs of *Iris Danfordae,* a little yellow gem that comes out in February with the winter aconites and snowdrops. The next flowers after that, other than the occasional early polyanthus or primrose which never seem to know the time, will be the short stiff little purple irises, *Iris reticulata,* which smell of violets. This year I shall have J. W. Digt, wine red, and Cantab, pale blue, as well, and I am looking forward to seeing a nice little patch of each on a bank sheltered by a beech hedge.

My two geese, Flannel and Flannelette, which I bought to keep the grass down in the orchard, have now had to go back to the farmer, because the grass has stopped growing and they could not find enough to eat. I hope to have a goose at Christmas, but not Flannel, and you couldn't eat Flannelette, could you? There seems to be a strong inhibition against eating one's friends. I am not so sure that it wouldn't be fun to serve up an enemy, provided one didn't let one's guests know about it. The cat next door, for instance.

Come to lunch soon.

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Olives . . .

(Continued from Page 7)

at the edge of the world's deserts.

Choicest, most appropriate of patio plants, lacily shadowing white walls of imitation Mediterranean-type architecture, they make, as Roland Hoyt says, "that special atmosphere of repose and simplicity so characteristic of the time." The slower time. The dedicated time. Even such time as thirty years ago when San Diego's good friend, George Marston, chose these special spots in Presidio Park for the favorite great-granddaughters of Mission pioneers.

Camellias . . .

(Continued from Page 16)

and Budda. Charming small ones are William Penn, Kurn Tsubaki, Tinsie and Betty McCaskill. For quantity in bloom, the following: Good Old Covina, Rainy Sun, Princess Baccioca, Waikanoura, Ville de Nantes, Glen Number 40, Pink Poppy and Marjorie Magnificent.

To sum up—do not hope to evaluate your camellias in one season. Give High Hat five years, Gen. Patton five years, Joshua Yontz five years.

Mr. Hoyt pays tribute to youth, in this case an active member of the board of the San Diego Floral Association.

Jane Minshall

R. S. Hoyt

It isn't often that a person can start so early in her life work and so soon arrive at the "Local Girl Makes Good" stage. Some years past in San Diego a little girl huddled with a neighbor, Mrs. Hazel Harper, an inveterate gardner; and there, potting, growing and harvesting flowers, reached an inspired plane which was not to be denied in later life. Jane Minshall carried on and when, in due course and the necessary years, consulted with knowing authorities of the University, she received but little encouragement. Women had not yet found their unique place in a profession that is still very new and still finding itself. She matriculated in Landscape Architecture and graduated in 1941.

This was the beginning of the war years and there was little landscape work outside the rough and tumble of government housing. She chose rather to work with Consolidated Aircraft Corp. as a draftsman in airplane design. Her opportunity came when a far-seeing School Board installed a full-time landscape architect on the staff. And so it is that the face of the city is being quietly lifted in these important places by her deft touch. Here are examples for the people to see in the interest of education; natural compositions that cannot help but influence young minds in cultural growth.

She has hobbies that unite in filling out the course of her life work. She is a photographer. She lives the out-of-doors and takes every opportunity to get into the back country, preferably on a horse. In this way she studies native plant materials where they live, in desert and in the mountains. A deep-seated ambition is to travel further at some time in the future, and she has an eye on South Africa, which is still open to the venturesome in search of new plants for California.

Jane Minshall exemplifies the present need, and personifies the hope for the future of the Floral Association in San Diego. Youth must ultimately take over, always. She is now a director of the organization.

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Making easier your—

Garden Chores

By Ada Perry

The "Articles for the California Garden" campaigner was doing a fine job. She even had me, a contributor prospect, firing up with creative enthusiasm.

"It should be about bulbs," she was saying, "planting daffodils, perhaps—"

"Alice, Alice, Alice, Alice"—I yelled until our Greer was stopped in mid-flight. Then I, the stuffy purist, informed her that it's too late to plant daffodils.

"Oh, well," she said, "have it about appreciating daffodils, then!" You can't stop her with a stuffy purism.—Well, down where I work we stocked eight kinds of daffodils from Puyallup, Washington, last fall. All of us, customers and personnel alike, strained our budget stitches planting them. But the dad-fetched flossies haven't bloomed, yet. My four look real delicious as sprouts, though. If you hear an echo of a huge whoop this spring, it'll be the first morning that super-duper poet's narcissus, Dick Wellband, opens.

Bulb planting in spring occurs but it is not, not, not, NOT! the same as fall. I wouldn't let any nostalgia for tulip and hyacinth and daffodil bulbs get in my way, though. Our spring bulbs are those shy and inconspicuous specialties, dahlias and tuberous begonias. These have all the quiet and retiring hues found in zinnias and if you'd like more of the faint and dim shades, you can branch into cannas, tigridias, hybrid amaryllis and colored caladiums!

Yes, we do not lack for color among our spring-planted bulbs, no. Which is altogether appropriate.

But please do not let this color

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wealth go to your head. Have you heard that blame for tuberous begonia mildew is laid partly to over-feeding? I believe it's fact, too, that over-feeding has caused a lot of dahlia grief. Hm, let me see. You feed a steer to fatten him so you can eat him. But you don't eat tuberous begonias and the Aztecs didn't rave enough about dahlia tubers to make a dent in history.

That awful conglomeration of letters, Vetterle & Reinelt, have some wonderful paragraphs in their 1954 catalogue about tuberous. Their cover is one beautiful orange flower, camellia type. They recommend cottonseed or fish-meal, something like a heaping tablespoon, mixed in the bottom soil of the pot. Then the tuber with its three or four-inch top and its hairy bundle of roots is set in with just plain leaf mold and sand or sandy loam. Liquid fish fertilizer is recommended for bringing the plants along as it is organic and does not burn. Funny, you can tell by a blue-green color and curled back leaves if the plants

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are overfed. Too much chemical fertilizer petrifies, they say, the tubers; than which nothing could be more disconcerting at storing time, I imagine.

Keeping the old flowers and leaves cleaned up is not only neat, but healthy for the plants. Too much debris and leaving your cottonseed meal lying around loose instead of being mixed in the bottom of the pot, causes mold and disease.

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Potting tubers is favored by people who like to drool over their flowers, and nursery sales people. I do know the adventurous type who shoot them out in the garden without turning a hair. (While my hair curls at the mere thought.) The way you get them ready for any fate is to let them set in a cozy place until sprouts show, and then wiggle them down a half inch in lightly moist peat to grow a topknot and a root ball.

Tuberous develop occupational diseases of course, which, of course, can be prevented. If not now, in the near future, no doubt. They like gentle, frequent watering and on the leaves, too,—isn't that nice. But don't do it after the middle of the afternoon. They should go to bed dry and clean to avoid mildew, we believe. Copper remedies are recommended by V and R for that mildew. By the way, they remark that you should leave a stub when you cut off, for you to pick up.

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Keep your tuberous ambitious and slightly hungry seems to be this year's slogan.

We haven't much room left for dahlias. Oh well, dig up a good potato bed. Wash some plasterers sand. Snag a bag of bone meal. Dig a hole 12 inches deep. Plant a four or six foot stake. Mix in a handful of bone meal. Put in three handsful of the clean sand.

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Nestle your dahlia tuber with sprout in it like you do on the beach. Cover with about two inches of nice soil. So this leaves a depression? Fill in soil as dahlia grows.

There should have been enough deep moisture in that—planting place to bring up the dahlia before another watering. And your dahlia tuber was cut off a nice sprouting clump sitting quietly in damp peat. The cut was allowed to dry before planting.

WILD CYCLAMEN AT DUSK

Beatrice Irwin

The hills are heavy with snow
But a snow of flame!
It is dusk, and this April glow
Has never a name.
It clings to the ancient hills
With a long embrace
And its starry splendor
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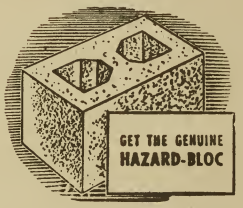

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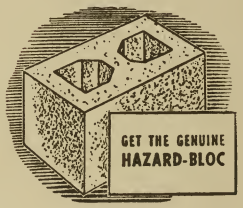

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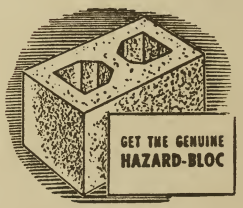

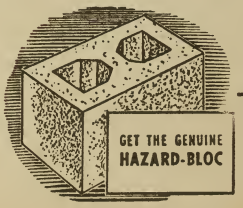

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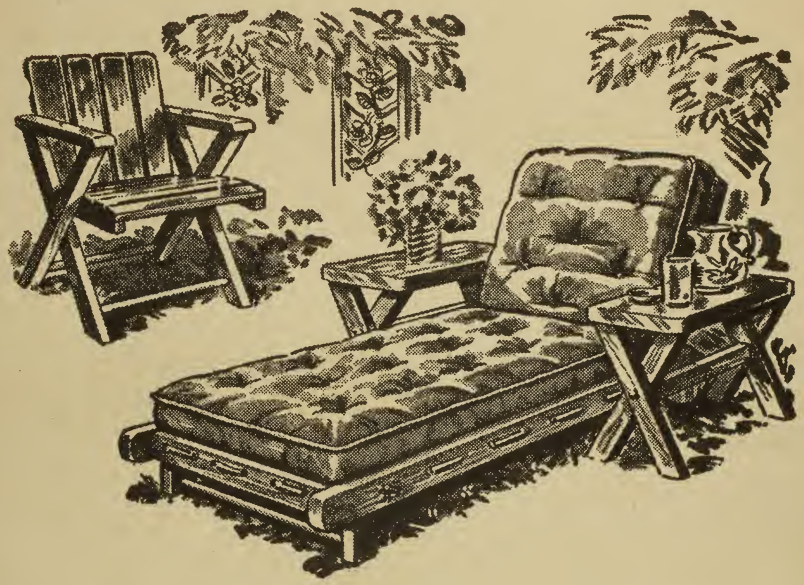

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